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LEYKAUF AND HIS WORK.

THERE has been on exhibition in this city, during the month of April, some china very artistically decorated by Mr. Leykauf, of Detroit, who came to New York in response to numerous requests to give lessons. There is a steadily increasing demand among china painters to take lessons from this artist ever since his marvelous display at the Columbian Exposition, which carried off the honor of a first

prize medal. Mr. Leykauf has visited other cities to give instructions to respond to this universal demand, and his reputation extends throughout the length and breadth of the United States.

Mr. Leykauf easily stands foremost in the rank of china painters, there being few who equal, none who surpass him in his particular line. His decorations consist mainly of flowers, fruit, and seaweeds and shells, the latter for fish and salad services. His designs are thoroughly original, he being a close student of nature. Extreme harmony prevails in his happy distribution of color, which is rich without being harsh, brilliant without being crude. It is at all times strong, yet, at the same time, possesses that dainty delicacy which of necessity belongs to the exquisite transparent surface of china. He particularly excels in the shadowy distant effects, creating a charming degree of perspective, that in its vague and graceful delineation; its indistinct details, its soft, tender treatment, full of warmth and feeling, is simply marvelous.

George Ferdinand Gustave Leykauf is a native of Dresden. At the early age of fourteen he studied for two years and a half under Prof. Julius Kubig in the Dresden School of Art, after which he was assigned to quite a responsible position in a Dresden factory, a situation he filled for only a year, as the restraint of rou-

tine work proved irksome. His desire was to be free from the trammels and limitations of factory work, and to branch out in an original line of thought and action upon an artistic rather than a commercial basis. He therefore left home and came to America when only seventeen, where he has seriously studied for the past eighteen years, until he has won an enviable reputation and an almost phenomenal success. He paints with a limited palette of about a dozen colors, which includes deep red brown, deep violet of gold, brown green, silver yellow, brown, warm gray, deep blue green, chestnut brown, moss green, J. yellow ochre of Lacroix colors, and Pompadour 23, and lemon yellow of the Dresden colors.

He prepares his own gold, and in the course of a year consumes four thousand dollars worth. Since he executed his World's Fair punch-bowl, of which we give an illustration, he has assisted pupils in painting over four hundred similar bowls.

NEW KERAMIC COLORS FOR CHINA AND GLASS.

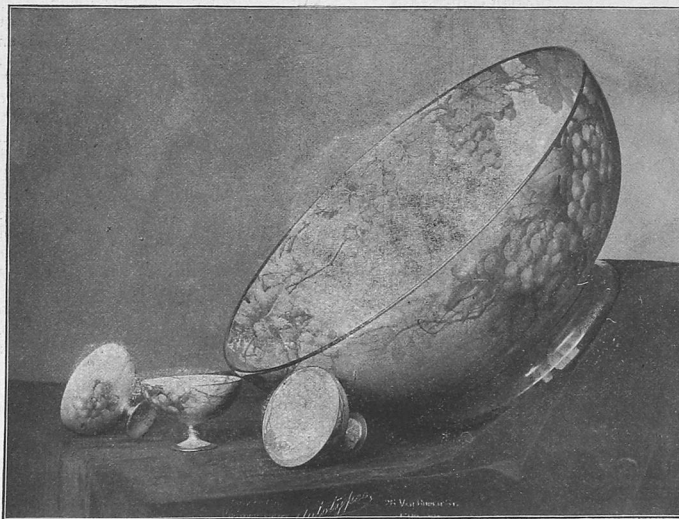
BY MRS. N. R. MONACHESI,
CHINA.



ALL china painters know that one of the most exasperating difficulties to overcome is to keep the color "open" and free from dust. The oils heretofore in use—namely, "thick" or "fat" oil, which is the residuum of the evaporated spirits of turpentine, clove tar, etc., etc., seem to have a very special and particular affinity for dust. Every particle within a radius of ten feet apparently falls under some occult law of attraction as soon as the cork is removed.

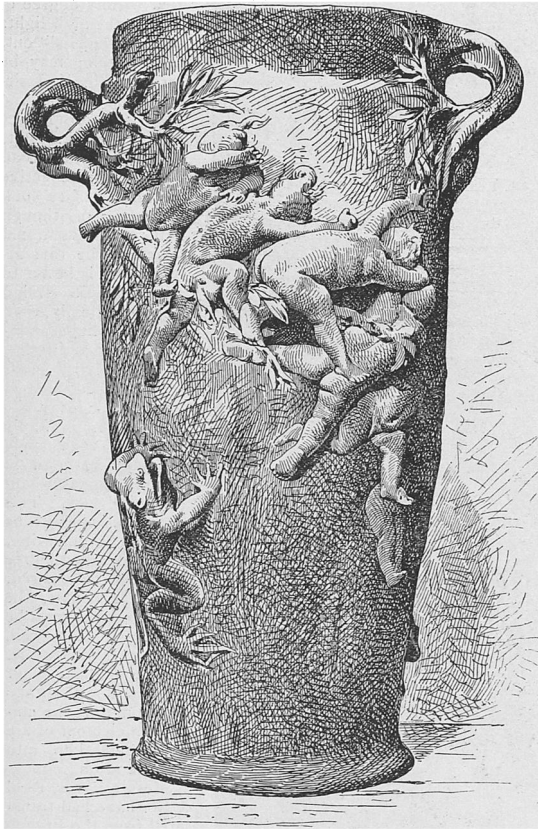
Another disagreeable feature of these various "mediums" is their unpleasant odor, which is very penetrating and quite offensive to many. All of these people will doubtless be glad to know that Messrs. Sartorius & Co. have prepared, after numerous and expensive experiments, a set of mineral colors in which all oils are dispensed with, and simply water is used instead. These are called the "Vitre Colors," and are, of course, vitrifiable.

In case water alone will not fulfill the requirements of the china painter, who, under some circumstances, desires his work to either dry very quickly, or very slowly, Messrs. Sartorius & Co. have prepared two mediums, which an-



THE WORLD'S FAIR PUNCH BOWL. BY GUSTAVE LEYKAUF.

swer his purpose admirably. This method simplifies matters very much. Messrs. Sartorius & Co. have also prepared a vitro-ink with which to sketch in the design, which heretofore has universally been done with either India ink or some vegetable water color. For obvious reasons this would not



VASE FOR FLOWERS. THE DECORATIVE COMPOSITION REPRESENTS CHILDREN FRIGHTENED BY A FROG. BY JOSEPH CHERET.

answer with these new colors, for the first contact with the brush would necessarily wash off the surface of the china all trace of a design.

The list comprises several shades of the most useful colors, and the names are those with which china painters have long since been familiar. They are placed on the market in tiny glass jars, first corked and then a lid screwed on. They contain about twice the amount in the tubes, which accounts for a slight advance in the price. This method is thoroughly economical, as color removed may be readily returned, and by moistening slightly before closing they will be in good working condition the next day, or even the next month.

The colors are in every way the same as others, as far as purity of tint and depth and brilliancy of color is concerned, and vastly superior to many in the entire absence of grit. They are ground so fine that they may be used with perfect freedom on water-color paper—a rather severe test for mineral colors. Another advantage is the impossibility of blistering in the kiln, even though thickly applied, as it is solely due to an excessive quantity of oil that produced this disappointing disaster. Moreover, these colors are prepared to fire at the same temperature, and will glaze all alike with the same degree of heat.

In addition to colors, Messrs. Sartorius & Co. have added two white enamels, raised paste and gold to make up the necessary compliment of materials. The first two mentioned work remarkably smooth and with considerable elasticity, leaving

the brush with a fine, even, beautiful line, and possess the additional superiority over oil preparations—of never-growing "too fat" to use.

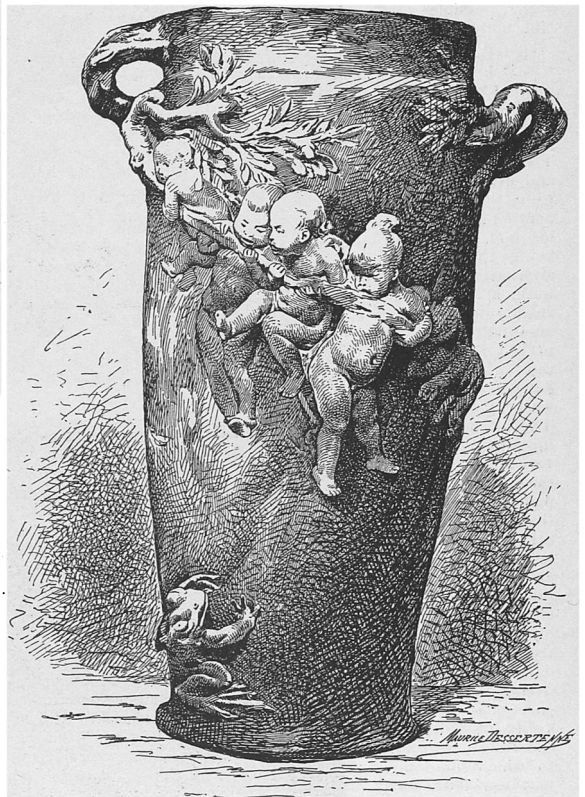
The gold is very easy to use, dries immediately, and enables one to perceive irregularities at once.

The treatment is identically the same—one may become as easily accustomed to use water as turpentine; the slight difference in manipulation being readily acquired.

The many advantages these colors, enamels, paste and gold possess are not given here at random, nor on hearsay evidence. The writer has put them to rigorous test, magnifying the qualities claimed by their sponsors, and the result is entirely satisfactory in their favor. This testimonial is given entirely unsolicited and is proof of their excellence, as voluntary unequivocal indorsements only accompany meritorious productions.

GLASS.

The name of Lacroix has been associated with mineral colors for china painting for many years. His colors have not only been long, but favorably known, their success being almost phenomenal. When, therefore, it is announced that he is about to place on the market a new line of mineral colors for painting on glass, it goes without saying they will be accepted without question. His name is sufficient guarantee of the excellence of their quality, for this reliable house does not introduce anything for which it is not responsible.



REVERSE SIDE OF A VASE FOR FLOWERS. BY JOSEPH CHERET.

These new colors are expressly for the painting of glass, not tableware, but windows, lanterns, screens, etc. They are intended primarily for pictorial art, not applied art. These colors retain as nearly as possible the same names as the china

colors, which will aid the selection of a certain few that will be required. For instance, there is a crimson and a ruby purple, a capucine red, and both deep and light violet of gold. So by this means a person accustomed to using his china colors—and who is not familiar with them?—will find no difficulty in obtaining the desired colors for whatever design he may select.

These colors consist of two distinct varieties—namely, a list of “painting colors” and another or “grisailles” or gray tints—which are used principally for modeling. In the first named there are some thirty odd colors; in the grisailles there are sixteen. These gray tints are modified by brown, blue, red and black, to answer every possible case. Now both of these are prepared in two ways. One is put up in little tubes, exactly like the china colors—the other comes in a dry powder in small vials. These are to be mixed and used with water, while the former turpentine is the working medium. The idea being to work them alternately, and as water and oil do not readily mix, one wash may be placed with perfect freedom upon the other with no danger of the under wash “lifting up.” This method of working simplifies matters very much, and places the ability to produce painted glass within the reach of the veriest tyro in art.

The manipulation is as follows: First obtain a nice, smooth, clear piece of flat white glass. Have it perfectly clean, and place on a table directly over the design. Prepare one of the grisailles best suitable for the design, with water to which some sugar may be added to facilitate its working, and proceed to trace with a fine pointed brush all the outlines which are easily distinguished through the glass. After sufficient time has elapsed to admit of drying thoroughly, the next step is to do the modeling. This is

accomplished by using a gray tint, mixed with oil and using turpentine as a medium. A wash of this may be safely laid

over the outlines, because they are done with water. This modeling may be carried to any degree of finish—the high lights are “stumped” out, and stippling may be resorted to, if desirable to render the whole a more perfect piece of work. But, on the whole, broad work is more effective and flat washes look freer, even though only a conventional form may be thus attained. It is better to do a simple design well, artistically, than attempt a huge ambitious effort and fail.

After this process is accomplished satisfactorily, turn over the glass, when perfectly dry, and then apply the painting color in flat free washes, whenever necessary. This allows all work to be finished for one firing, unless a higher degree of finish is desired. Then, of course, the same process may be repeated. It is well, however, if possible, not to subject your glass to many visits to the kiln, for the uncertain element of fire must be taken into consideration.

Messrs. FAVOR, Ruhl & Co. have had translated from the French a little book, giving directions how to use these colors. Its title is: “Designing and Painting with Vitriifiable Colors on Glass Made Accessible to All.”

This book, which is nothing more than a pamphlet, suffers in the translation, and its meaning is at times slightly involved. For instance, in the opening chapter is this sentence: “Though the fragility of glass is proverbial, the window pane is not glass.”

Attention is also called to an “outlining black which is red when used, remains red in firing, but seen from a distance, if used thick, appears

black.” However, in spite of these compromising phrases, the general ideas conveyed are readily understood.



STAINED GLASS WINDOW. BY ALFRED GODWIN, PHILADELPHIA, PA.